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ENGLISH | EDITION #12 | 03 2015



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LETTER TO READERS

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WHEREVER YOU ARE

With the advent of cell phones cameras, very advanced lenses and reduced size cameras (referring to the mirrorless), having equipment at hand anywhere has become commonplace. This change of behavior has created a new segment in photography that is to register everything, or almost everything, that you're doing and publish on social networks in real time.

We often just see meaningless pictures, without any composition nor coherence, but in some cases we find looks that were previously unknown even to the one who produced the image. The number of people who started enjoying shooting increases everyday and those who came to admire the photographic art is also growing, though not at the same speed. The beautiful new look doesn't happen overnight, which makes the market of photography as art something for just a few. But that's okay, because it polishes and creates distance between those who are really passionate about photography from those who are only admirers and enthusiasts.

The interesting thing about this is that photography has proved in a constant evolution, just as in other segments that were not considered art and today they are.

The fact of serving a good coffee when, in the past, we received a simple cup or glass with a coffee with cold milk, straight from the pot, today it happens to come as Latte Art, which is the art of serving coffee. The cup of coffee still exists but does not answer to a public eager to consume anything other than a simple cup of coffee. I can take this context also to the car market; where once we had the stereo system installer, today we have the customized vehicles, the Custom Cars. We still have the sound installer that caters to a specific audience, less demanding, but the Custom Cars are riding on our streets and drawing so much attention, driven by a more demanding public.

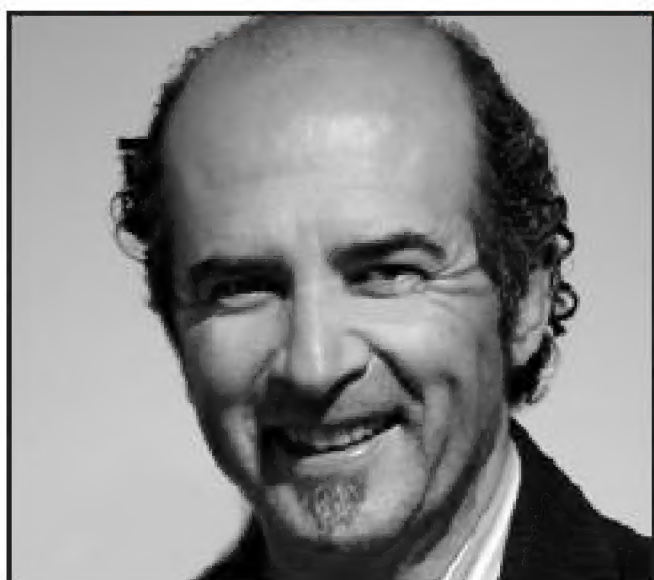
Photography is creating its space, which has been matured continuously. We will always have the photos that do not have a more artistic content, but FineArts will always be different and desired, both for those who consume them and for those who produces them.

Every product may have to be classified as something artistic, only depends on its style and concept behind the production. So is photography.

Happy reading!

Marcello Barbusci

THE COLUMNISTS



Miguel Costa Jr.

He's been photographing for 34 years, from the speed of Formula 1 to the conceptual lightness of fashion shoots and the editorial look for his original series. He started as an autodidact and later obtained academic background in Fine Arts and Design and that's the way he develops his passion for photography.



Tiago Henrique

"Self-taught and with an idiosyncratic personality, Tiago is Paulista but lives in Pernambuco, from which he develops a work dedicated to the social and cultural photojournalism to the local media and for SESC - PE"



Thomas Leuthard

He's an IT Director and passionate about photography. International collaborator directly from Switzerland.



Luiz Ferreira

An engineer by training, photographer by passion and printer to be able to add both worlds.

Works with digital photography since 2004, and since 2010 operates in digital print and founded Papaya Images, a company that performs "fine-art" prints with Canson certification.



Mark Condon

Mark Condon is a British wedding photographer at Gold Hat Photography in Sydney, Australia, and founder of the photography enthusiast website Shotkit.



Cadu Lemos

Founder of mObgraphia project, acts as a coach and consultant for teamwork in the corporate world and has applied to photography workshops, trainings and experiences.

Self-taught, studied and deepened in applications, filters, tools, techniques and languages. The result is shared through workshops leading.



Ricardo Rojas

Renowned and award winning photographer, Ricardo Rojas develops authorial works of capturing images with cell, is a partner of mObgraphia and acts as an integral photographer of "INSIDE OUT PROJECT", a non-governmental organization in needy communities and prepares his book *"The New Face of the third age"*.



Erico Mabellini

Over thirty years working as a photographer in several areas, he is a journalist and has a law degree with specializations in Copyright and Environmental Law. He teaches Photography and History of Law. Founder and editor of Tribuna Animal-NGO, currently dedicated to photograph animals and nature.

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Pepe Mélega

Self-taught photographer, professional since 1969. He loves photography, the representation of the captured image and the passion to visualize it printed. Speaker, consultant for training and orientation to set up studios, rooms for treatment and assembly of exhibits, he also works as a photo editor with the publishers.



Regina Azevedo

Professor, writer, photojournalist, Master in Communication Sciences from the ECA / USP and PhD in Psychology Social Psychology Institute of IP / USP.

Currently, Minister disciplines related to the areas of Communication and Motivation, MBA level in PBUH - Continuing Education Program in Engineering, POLI-USP.



Zeca Salgueiro

He's a luthier, musician and an admirer of good art, but just art which does not create doubts about being that.



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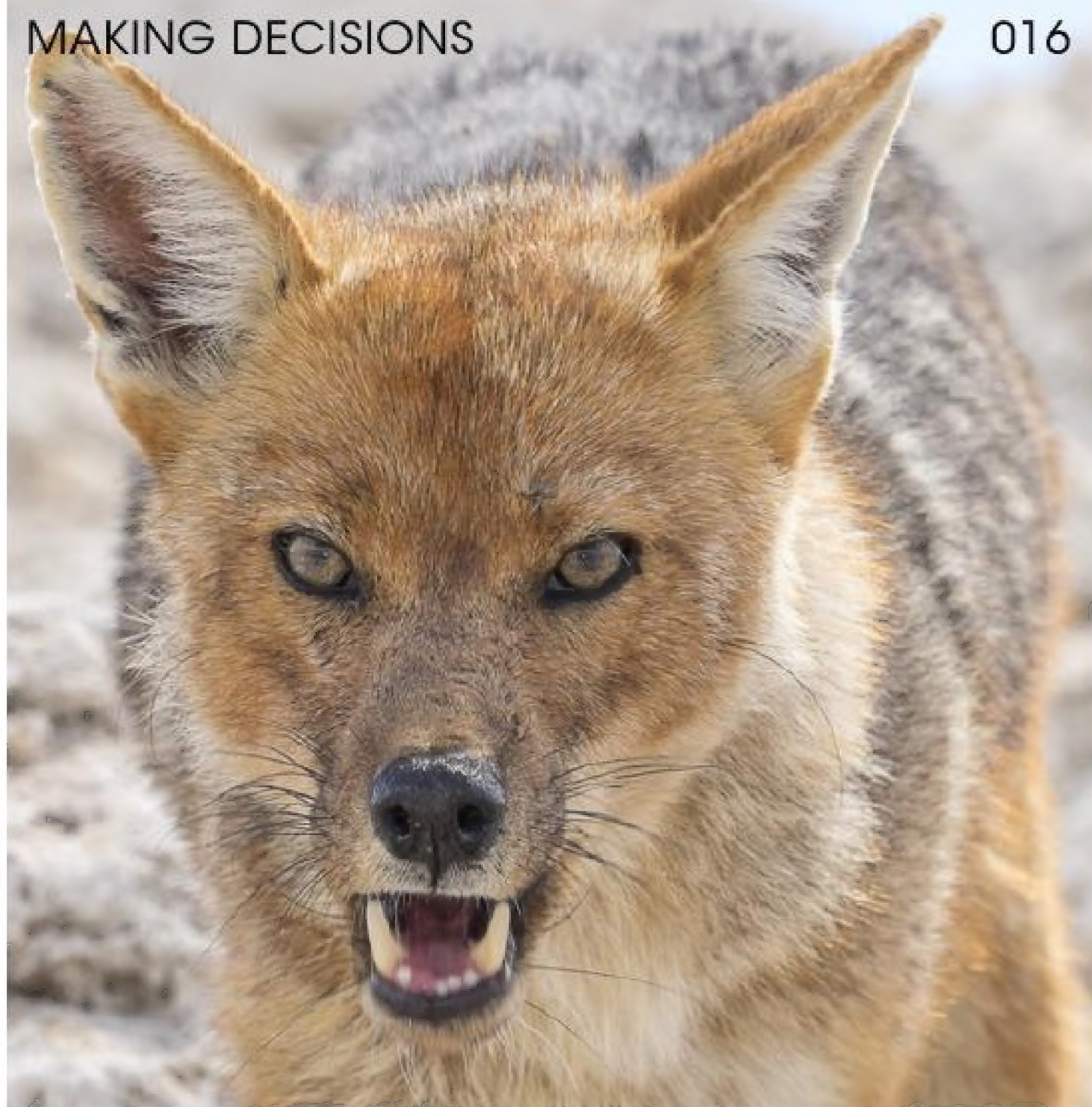
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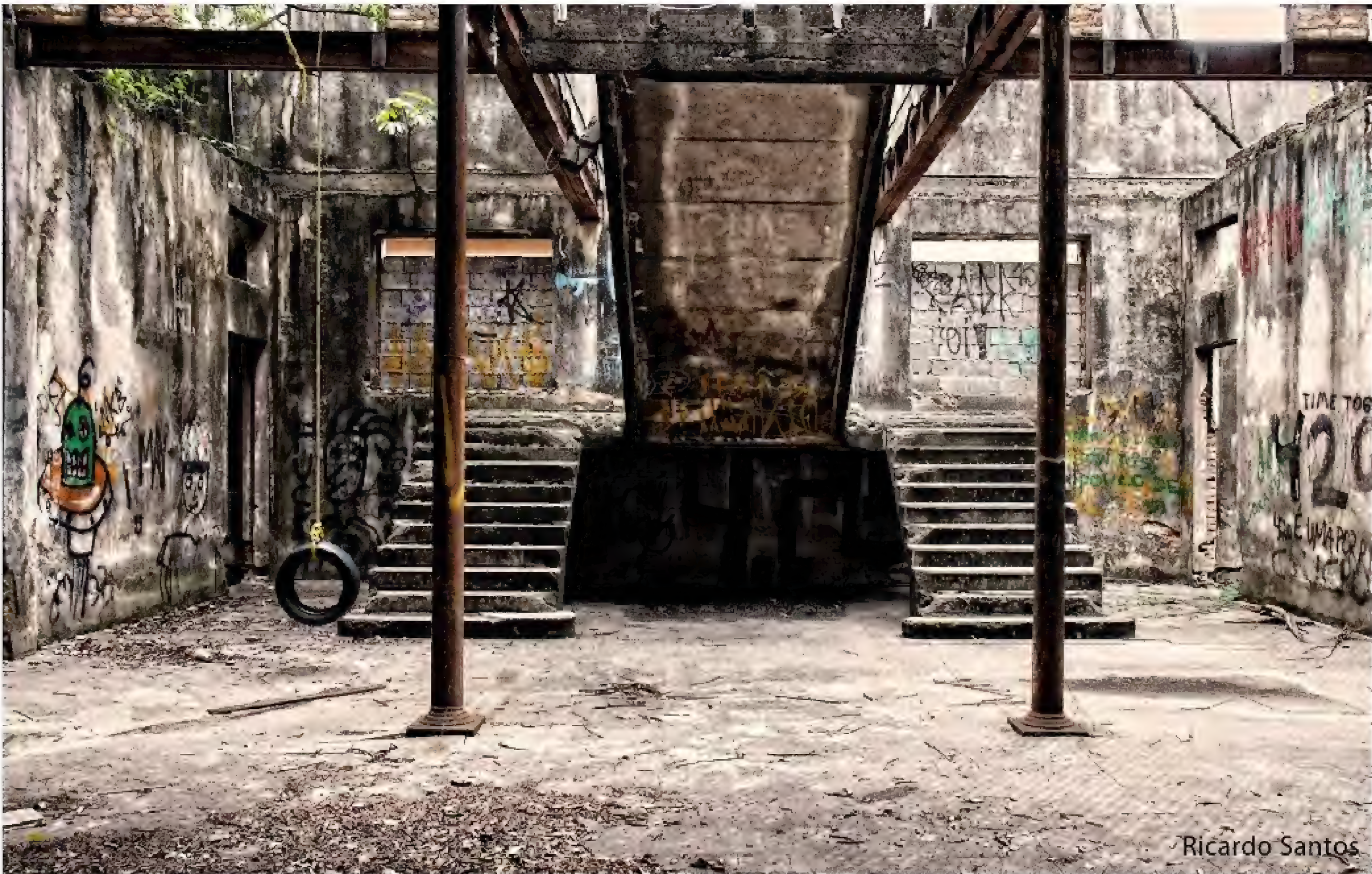
Marcelo Cyrillo Telles



Miguel Rozsas



Marcos Gagliardi



Ricardo Santos

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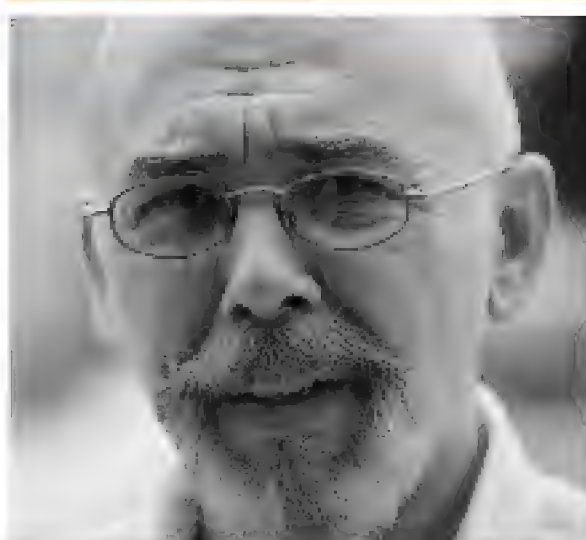
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EACH IN ITS
SQUARE



Erico Mabellini

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Every day new DSLR cameras and their technical improvements, both for photo and for film, and this lead us to admit that at least related to the equipment used, the two arts (which have never been far away) are coming closer.

Well, the aim of this article is to show some advantages and disadvantages of using this equipment in film production, its evolution and what it has accomplished.

First, the great advantage of DSLRs compared to the common camcorders: the price. In today's market, a quality film camera, like a DSLR camera, will cost twice as much.

Another great advantage of DSLRs is the creativity that can be achieved thanks to the easy handling and the variety of lenses to change. Also its portability; they are smaller equipment, lighter and not very showy.

About the disadvantages, I believe that the DSLRs (I speak of the majority) cannot record more than 20 minutes of continuous video in Full HD, which is a big problem for documentaries or long shots.

Another major disadvantage is the audio. The DSLR microphone captures too much noise, even from the camera itself, being mandatory to use an external microphone and DSLRs have no XLR connection, except through an adapter, and many do not have control of this microphone. Also, there's no possibility of using condenser microphones.

Another negative point is its poor ergonomics and stability for video, so you must use equipment stabilizers, which generates the adaptation of various "jacks" around the camera to overcome these deficiencies.



In cinema and advertising photographers who realized the potential of DSLRs had to use old lenses which has manual opening because modern lenses have only automatic electronic systems.



That been said, we can conclude that advertising as well as Cinema still use the 35mm film, however DSLRs have invaded the space of the film and have cut production costs dramatically. Every day more advertisements and even whole chapters of American TV series - see the last episode of "House" - are made with them.

To check the quality of digital cameras DSLRs and a film digital camera, watch the video the following link - <https://vimeo.com/49875510> - and see the difference between a DSLR that makes film and a digital cinema camera. The cinema camera surpasses the first in many points.

I believe that at this time of technological change, if we make a comparison between the same digital cinema camera and a 35mm film cinema camera, the difference in image quality also will be in favor of 35mm film, which has been enhanced by more than a hundred years. But in our current technological world everything can change tomorrow. We just have to wait and enjoy.



A Original ArtPix, desenvolveu um projeto de comercialização de fotografia captada e editada em plataformas móveis com celulares, aplicativos e filtros diversos, visando levar para a casa das pessoas a fotografia, numa linguagem moderna, como forma de decoração.

As fotos, chamadas de mobgrafias, são produzidas em metacrilato, material utilizado pelas melhores galerias e museus do mundo todo.



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nem só de quadros vive a sua parede.

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MAKING **DECISIONS**

MAKING DECISIONS



Pepe Mélega

pepemelega@gmail.com

The age arrives, with it we accumulate experience and our equipment requirements tend to decrease. Even though the photographic industry bombs us with aggressive marketing, we can do more with less and, thus, the practice shows to us.

Decision made, I resolved to reduce the amount of equipment and, therefore, the weight to carry. We get older and that's painful, especially when working professionally with photography.

DSLRs have always been my choice in the digital age and that has been for a long time. Lenses, camera bodies, flashes, remotes, supports etc., are devices that we add up over time and increase the weight we carry. I decided to change course and started using mirrorless cameras to reduce weight. Changes related to the camera body means a reduction of up to 30% less. The lenses also end up being changed and again the weight was reduced. I came to the conclusion that the first goal was held: lower the weight I carry.

But at the time of shooting, is it going to work? For now it has worked very well! It's true that there are matters that I do not photograph professionally anymore and there are other challenges, when learning how to do it using the current equipment is important. One of my passions is street photo. A good example of what these devices can do was presented in the last issue of our B & W in Color, in an article of my own that demonstrates that the choice was right. Now I have to find out if in my other activities, such as photographing fishing, boats and wildlife, I won't stay empty handed.

It didn't take me forever to have some answers. My first story with this new equipment set was with sport fishing. Destination: Patagonia, Santa Cruz, Argentina, and the new set taken proved itself willing and able.

Two bodies Fuji XE-2 and XM-1, two lenses - Fujinon 10 ~ 24mm F4 and 50 ~ 140mm F2.8, a CS-42 flash, some supports, remotes for the cameras and flashes and good will to do it. Result: good quality photos that can be seen illustrating the story on the latest issue of Pesca & Companhia, in March/2015.

But (there's always a "but"), in this case positive because there was a rare opportunity and I could test how to work with a lightweight equipment to record wildlife. There was a moment in this trip when I noticed a Zorrito (*Pseudalopex griseus*), we know as fox. It's a species known by approaching when not feel threatened and, knowing this, I decided to gain her trust and test a mirrorless to photograph this situation. From this decision came up a essay with this beautiful mammal which proved quite photogenic and you can check it in the following pages. The picture where you see me shooting is a "making off" thanks to our guide Dario Arietta, who used a GoPro to record the moment.

I am not afraid of my choices; the equipment is a tool, a way, not the end. It influences on the result, of course, but who commands it is who makes the photo and not the opposite.

“I CAME TO THE CONCLUSION THAT THE FIRST OBJECTIVE WAS HELD: LOWER THE WEIGHT TO CARRY.”



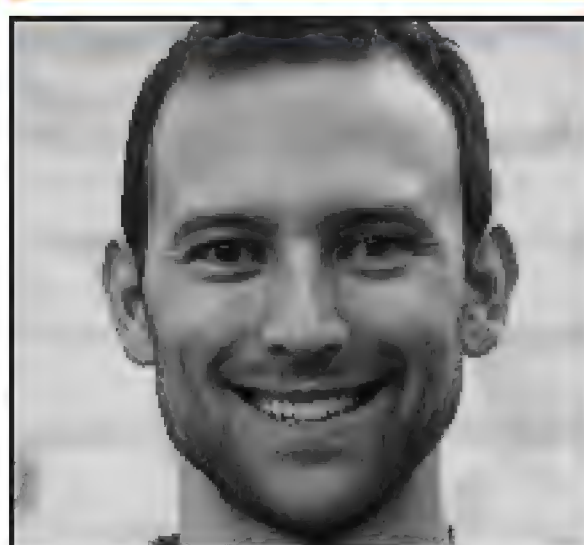




“ I AM NOT AFRAID OF MY CHOICES; THE EQUIPMENT IS THE TOOL (MIDDLE) AND NOT THE END. INFLUENCE ON THE RESULT, OF COURSE, BUT WHO COMMANDS IS WHO MAKES THE PHOTO AND NOT THE OTHER WAY.”



ShotKit



Mark Condon

mark@shotkit.com

It's been an exciting few weeks for Shotkit since the start of the year. In particular, I've been working on a few collaborations with likeminded sites, which have led to some great prize giveaways.

Make sure you're in the loop for the latest giveaways by signing up for the free Shotkit newsletter.

With so many Shotkit submissions being sent to me every day by talented photographers from around the world, it can be quite overwhelming. There really are so many amazing photographers out there, and I feel privileged to be able to feature their work on my site.

I'm often asked how I decide who appears on Shotkit, so I thought I'd spend this month's Black & White in Color article explaining the process I use.

Admittedly, I am not an expert in photography, nor do I feel particularly comfortable in holding the "power" to say who is right for Shotkit and who is not. Photography is after all subjective - what is interesting to one person may be boring to another - but it's my duty as editor of Shotkit to make the decision in an attempt to maintain a well rounded site.

Some photographers comment that Shotkit is mainly focused on Wedding Photographers. Whilst it is true that I find original wedding photography inspiring (since it is my own area of work), I don't have any particular bias towards it.

In fact, I would prefer to balance out the site with other genres of photography! It's just that I receive more wedding photography submissions than anything else. Perhaps all the other genres of photographer out there can help me out by submitting your work too?!

So, how do I go about choosing which photographers to feature on Shotkit, based on their submissions?

First and foremost, the actual "Shotkit" photo of the photographers gear is very important. I'm not interested in seeing how many toys you own, but rather, how you present the photo. The items must be neatly arranged, well lit, and in an original location if possible.

Come on guys, we're photographers! We should be able to get this bit right at least! ;-)

I place a high emphasis on the gear image, since showing what we carry in our camera bags is the *raison d'être* of Shotkit.

Sometimes a photographer will send me an interesting gear image, but the rest of their submission won't be right for the site. In these instances I will share just the gear photo on the Shotkit social media channels, and mention the photographer as a thank you for submitting. Then the photographer is free to use whatever he/she has written on their own site, so the submission is never a complete waste of time!

Next, I am obviously looking at the portfolio images I have been sent. I find it very interesting when a famous photographer submits to Shotkit, seeing what photos they have chosen. They often include photos they have taken that I would not have chosen, so it's insightful to see which of their work they themselves think is good.

In this age of digital photography, where anyone can shoot 100,000 photos for 'free', I am aware that it is easier for photographers today to produce a handful of good photos. That is why I also look at the quality of the work on the photographer's own website, to give an overall, rounded opinion. I want the portfolio of images on Shotkit to be a true representation of that photographer's skill.

The write-up is also an important part of the submission, but not a deal breaker. By this I mean, if someone's write up is not sufficient for publication, I'll give them a chance to edit it in such a way that it is. If the photographer has weak English, I will help them with it myself. My background is in writing, so I don't mind doing this. I always try and retain the photographer's personality in the writing though, so I'm usually just correcting the odd typo!

Finally I look at the photographer's social media status. This is a contentious one, since not every photographer places value on social media. I'm also well aware that there are many photographers out there whose social media following does not reflect their competence.

I wouldn't say that having over 1,000 Facebook fans or being active on Twitter etc., is essential to be on Shotkit, but rather, it's a bonus for the site as a whole.

With Shotkit, I want to highlight the superstars of photography and, at the same time lend a hand to the newcomers, so I will never refuse a submission based solely on a poor social media standing.

However, the organic growth of Shotkit relies heavily on each photographer's own network. A photographer with a large following can bring a new audience to the site, which in turn helps out every other Shotkit photographer.

I also promote each and every photographer on the site via Shotkit's own social media channels (whose numbers are dwarfed in comparison by many of the photographers' on the site!), and I feel the promotion is mutually beneficial, like a community. After all, that is what I am aiming to create and maintain – the Shotkit Community :-)

The standard on Shotkit is very high, but please, whatever your standard, have a go at submitting! Like I mentioned before, the content you create will never be a waste of time. If you're not successful this time, don't be discouraged - keep on snapping! After all, with photography, we all still have a lot of learning to do...

Submit to Shotkit and have your work in front of hundreds of thousands of photography enthusiasts.

A PEEK AT SOME PARTICIPANTS SHOTKIT

LANDSCAPE | NICK COCKMAN



SPORTS | ZACH ANCELL



STREET | SATOKI NAGATA





WEDDING | MARIANO SFILIGOY



LIFESTYLE | CHRISTIAN BRECHEIS

PORTRAIT | JOEL GRIMES



ANIMAL | LUCIO LANDA



ESSAY BWINCOLOR

FREDERICO SAMARANE

I am passionate about photography since adolescence.

I studied Engineering and Data Processing and possess Graduate in Marketing and an MBA from FGV / Ohio University.

Photographer for over 30 years, give myself totally to the passion of shooting.

I have my focus on beginners photography, families, pregnant women, children and pets.

I combine my experience in Marketing with the study of the best techniques in the world of photography to create their own way of working.

Essay

Paris is a photogenic city. After three trips to it, it was in my last one I had the opportunity of portraying it with my lenses and a calm and mature look.

This 2000-year-old city stands apart from other european cities due to its charm and appeal. Its art fills lightened spaces. Its streets leads to paths that tell, on every step, a little about the history of that cosmopolitan society.

In one of those paths, you could be seduced by the bohemian art of Montmartre, the neighborhood of the artists. And, last but not least, the parisian gardens and squares exhale the magnitude that the city preserves.

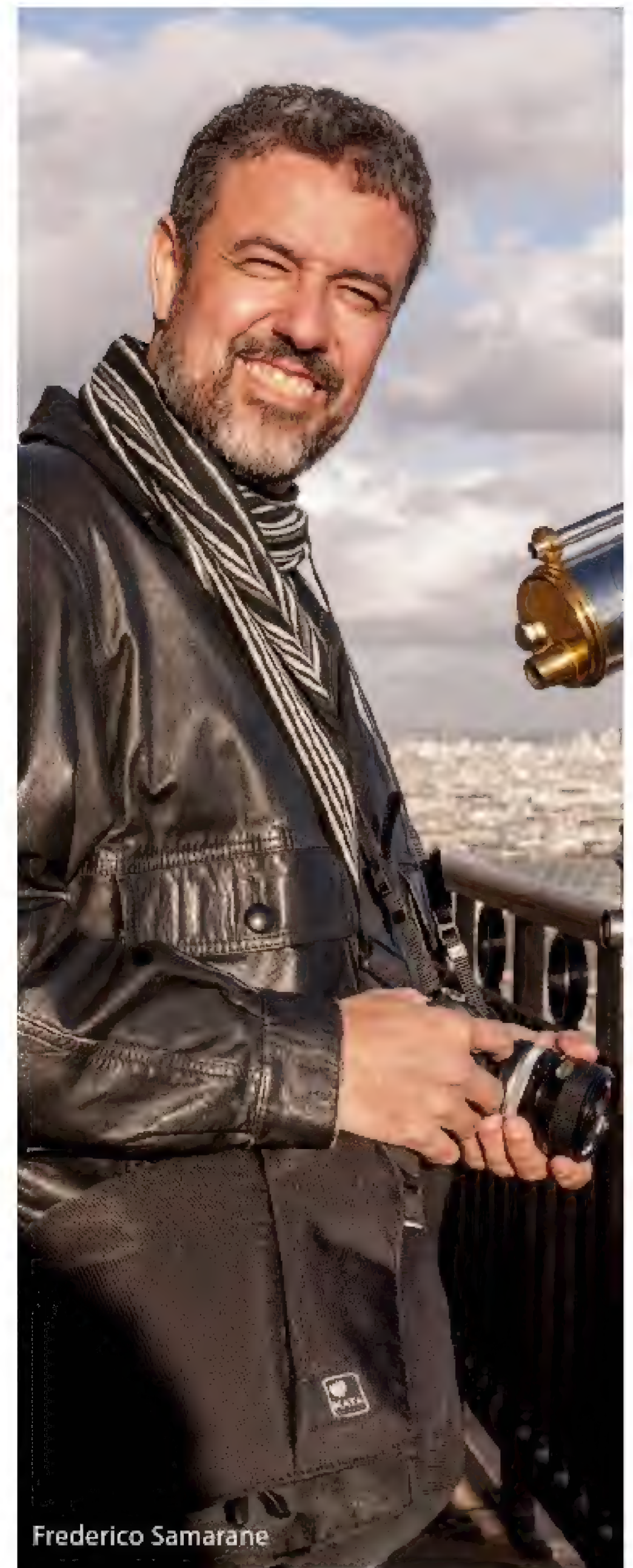
And is in the center of one or those gardens that one of the icons of french architecture appears: the Eiffel Tower. From there, well aware looks seek the best photographic register. Spots like Champs Élysées, the Triumph Arc, Sena River and the Montparnasse Tower become the ideal scenery, even for the tourists most clumsy clicks.

My view of Paris, which I show in my photos, was made in a slow and contemplative way. For the very first time I let myself go only by passion and by the emotions.

Loaded only with mechanic lenses, some of them are more than 40 years old, again, I was moved by heart and by the atmosphere of Paris. B&W would also be good for that, I thought. From then on, the conception of my work was ready.

So, it was born "Paris en Noir e Blanc": a collection of passionate photos of a "mineiro" in Paris.

That's what you can see in the following pictures.



Frederico Samarane









CÉSAR**OV**ALLE

BWINCOLOR INTERVIEW



Marcello Barbusci

marcello@barbusci.com.br

Born in São José dos Campos, SP – 02/ 11/ 1980. Graduation: Radio & TV at Universidade Metodista de São Paulo and Photography at Escola Panamericana de Arte de SP.

Mentioned só many times just as “promoting”, the owner of most pics of the band NX Zero has a name: Cesar Orvalle. His technique, innovation and, mostly, his instinct draw the band’s attention which ask him to produce the image which would make the cover of the álbum “Agora” (2008), that so far has sold more than 100.000 copies. From then on, besides following the band on the road, he signed the covers from the albums “Sete Chaves”, “Projeto Paralelo”, “10 Anos Ao Vivo”, the single “Uma Gota No Oceano” (which he produced with a cell) and the new band’s EP, released at the end of 2014. “We are at the beginning of something very good, it doesn’t need to have a name for that”. And, of course, he’s the author of the DVDs covers, too.

The reward didn’t come só easily. It demands from Cesinha (his nickname) dedication, technic and lots of practice. Henri Cartier-Bresson was right when he said that “his first 10.000 pictures were his worst ones”. The experience, along with technic and confidence walk together towards perfection when betting on a career that’s far away from acknowledging its good professionals. “ I realize that my job also can be a great hobby. Knowing how to use light is an art, as well as capture it at the right moment. Playing seriously with light is my moto”, says Orvalle.

Photographer for a job and for fun, Cesinha started his career, not knowing that he’d make a living out of it when he started shooting in São Jo’sé dos Campos, in 2000. At the same time he’d study Radio & TV at UMESP, where he drove towards photography. Then he took a photography course at Escola Panamericana de Arte. A little farther from the hobby and closer to the profession, he moved to Curitiba in 2005 and founded the agency F-ONZE Fotografia. In that time, like every good photographer, he did almost everything: weddings, books, products, magazines and a few exhibitions.

The enterprise took them to Ópera de arame, a famous touristic point in the city, where the cover photo for the album “Agora” was made. The simplicity of the picture captures in a direct and focused way, the moment of NX Zero, who was releasing their second CD, under the looks of all the media. Needless to say that the result was a big hit and opened new paths for him and for the band, which had gain a new member to register all the up coming concerts country wide.

The exposition that came along with NX Zero just increased the dispute for Cesinha’s clicks, who now registers essays of new bands and new albums covers, like the one of Sabonetes, from Curitiba, and Fake Number, from São Paulo, and others. He also was invited by Coca-Cola to give a lecture and a photography workshop in São José do Rio Preto, in 2009, and in 2013 he signed a cover of the important music magazine, Rolling Stone, that was doing a tribute to Chorão, from Charlie Brown Jr, who had died in his prime.

Supporting the photographer’s work, NX Zero not only asked him for the albums covers but also asked him for the direction of the videoclip “Espero a Minha Vez” (nominee and award winner of Prêmio Multishow 2010), photography direction of “Só Rezo” (VMB nominee), photography direction of “Onde Estiver”, video direction of “Hoje O Céu Abriu” and “Vamos Seguir”. Photos and photography direction of the DVD “Sete Chaves” (nominee for Prêmio Multishow) and direction of the DVD “Projeto Paralelo”. For those who are not tired of só many clicks, it is worth checking his Twitter and Instagram (@cesinha), who, in his free time, takes more (!!!) pictures, posting comments and tips for photography.

Aside the work with NX Zero, Cesar Orvalle also works in some other projects, collaborating with directions in some DVDs of Luan Santana, Jota Quest, Pitty, Chitãozinho&Chororó, Zeca Pagodinho etc.

By Osmar Portilho

■ César, in photography you did the opposite way of what is happening right now. Tell us about your career and what made you work with photography, once you had begun with video?

Well, my first background was in Radio and TV and I actually started my career working with it. My first internship was in the disothèque of TV and Radio Cultura, in São Paulo (if I remember correctly, this was in 1999). From radio I ended up going to the TV and, some time later, I ended up moving to the photography. This migration took place after I already have studied photography at the Escola Panamericana de Arte, in São Paulo.

In 2005, after he have had enough of São Paulo and also having worked in the 2004 municipal elections, I decided to fulfill a dream that was to live in Curitiba/PR.

I started photographing weddings, I went to modeling agency and some advertising. I also made many social events and parallel to all this, I'd photograph bands. Bands from the underground scene, those that nobody knows about. And so it went, until one day - after a few good concerts photographing NX ZERO - I receive their invitation to be the band's official photographer.

You are well known for your work in music business and you are required by bands of different styles. What do you credit to this diversified demand to have you as the official photographer of these bands?

Honestly, I have no idea. The only thing I can tell you is that I'm very happy when bands ask me to work on their projects, whether photo or video. I believe that they should see some truth or something different that they don't find in others. Whether it is or not, I can only say I am pleased with this whole identification and, consequently, with the invitations. This helps me a lot to reinvent myself every day, in every challenge.

Besides having your work with bands such as NX Zero, Jota Quest and others, you are growing every day with projects in the mobile . Did you feel any big difference in the use of smartphones as a tool?

I started using the mobile photography in 2010 as a joke, a simple camera to record the everyday, but gradually I saw that there was some potential in this.

Today I do great works only with the mobile phone

and often, my monthly income comes from that jobs beats the "musical" side very easily.

I strongly believe that this phone camera limitation also has helped me to develop my musical side (and vice versa), so I think the differences are only the platform and a few different ways of thinking, moreover, they complete themselves perfectly.

You have you used several brands of smartphones as tools, some of them by choice and others because you've been hired to campaigns. When reporting the positive and negative reviews of each, did you see your reviews being carried forward to an improvement?

I can not tell you exactly whether my opinions were sent to those who really run something, but I believe I did my job. When people ask me the feedback of the product, I try to be as honest as possible.

Do you think the compact cameras have lost the market for smartphones?

I believe that's not totality, but the trend is that to happen. I often joke that in a 2 or 3 generations I'll be photographing the concerts only my cellphone, and many people laugh. But maybe it happen, right?

I know your work with bands and I also accompany your work on Instagram. You can be completely different in each segment. Photographers, when do different jobs like shooting for a newspaper and a wedding, have the same look at both jobs. You do not. How to explain this?

I do not know if this may be an answer, but I remember that when I started on Instagram in 2010, I created a rule for me that I would just post the pictures I took with the phone itself. And another rule was not to mix my work with Instagram, don't post photos of concerts and so on. Perhaps these boundaries have showed me another way of seeing the world.

t was (and still is) a challenge to show my daily life, the places I visit in a unusual way. It's always an internal struggle to and try to renew and reinvent myself. In fact, I believe that good photograph appears that way when you smash everything you've done and try to recreate something brand new from it. It's a process that never ends, and therefore urges me to always try to go beyond.

How do you see the photographic market today and how do you see the new photographers who are coming up?

I have a lot of contact with young people who want to enter the market, and I believe that like in any other profession, there are many who want to skip some stages, and it always will be a backfire.

The music market, for example, is a little down than 2 or 3 years ago, but there are still some photographers alive and kicking making a living, since the mobile side is up... I see many opportunities being created on this subject.

And to finish, what's coming in the life of César Ovalle?

That's always a mystery. I have a few projects, all in the drawer yet, but my head never stops.

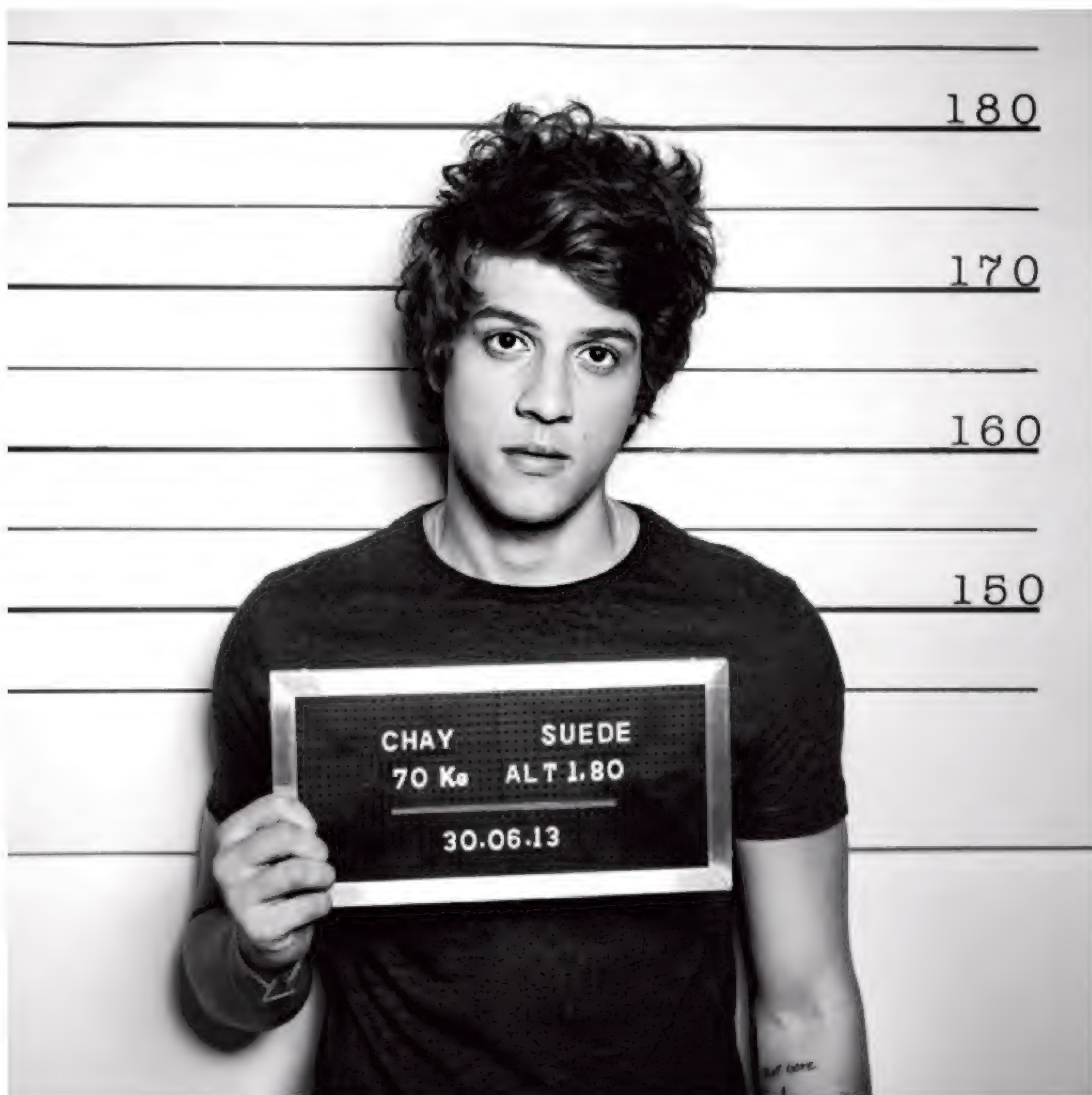
I am negotiating a book of concerts photos with a publisher and I believe that this project will soon come to life. Other than that, I also have the intention to do one more workshop on photography mobile this year, but it has not been scheduled yet.

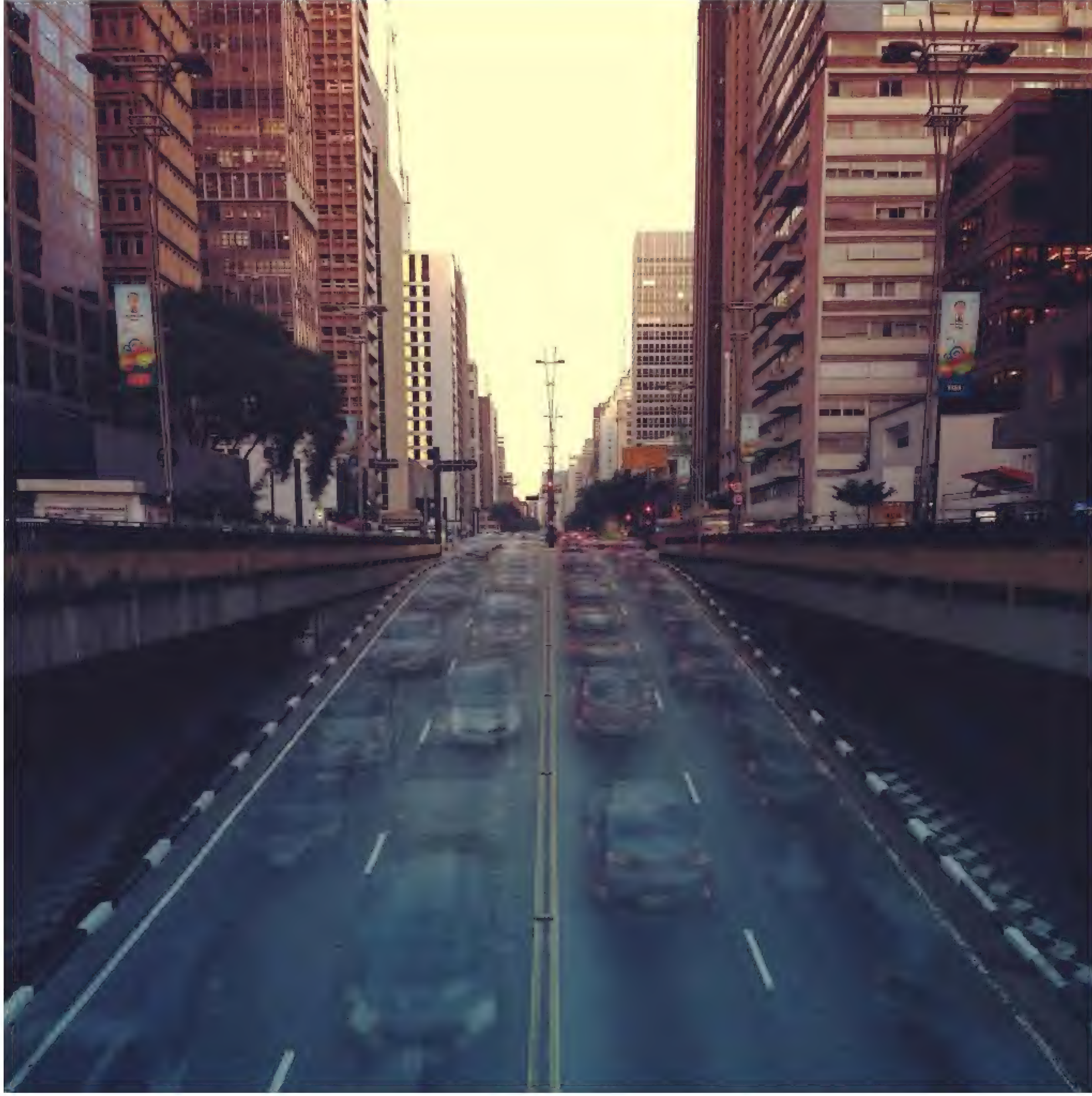
And I keep traveling through Brazil, working, and sometime I want to travel abroad again, because that's why we live right? Fresh air and different cultures.



“I OFTEN JOKE THAT IN A 2 OR 3 GENERATIONS I’LL BE PHOTOGRAPHING THE SHOWS WITH THE PHONE ONLY.”

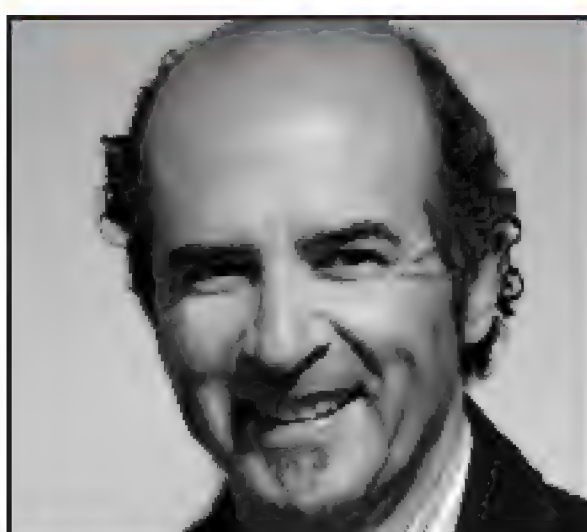








COLOR ORBW?



Miguel Costa Jr.
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Here I am again, this time to talk about something that can be interpreted as subjective by many people, but in my opinion is much more than a simple personal vision. Let's talk about the choice between color or black and white to show an image.

For this I chose a theme, which are the panoramic images, because they offer a greater amount of situations in the same image to analyze the differences of contrast, brightness and the drama that photography offers.

Everything is related to what you want to present. For example, on the photo of the sea and mountains environment I chose, I took into account all the nuances that nature offered me on a late afternoon in Florianópolis. There was a range of amazing colors that suggested to seek the greatest amount of information that beautiful environment was giving me. I decided for the design of panoramic, shooting multiple frames and then doing the merging of these images. Originally I photographed in color, but remembering that a later study of the same image in black and white would offer me an opportunity to view a vast amount of gray shades. The final choice of destination of the image puts the issue of comparative smoothness that the image in color offered against the drama of black and white.

The image of the Ibirapuera Park in Sao Paulo, reinforces the amount of information that colors show, but this amount of detail in black and white reaffirms the drama and puts an increase in the contrast between the elements.

In the picture the beach of Amara-lina, in Salvador, contrast is very striking in black and white; it synthesizes a moment with a tense expression. The same image in color version dissolves the aggression, without hiding the information of that environment.

In Santos, São Paulo, the sky was clear, cloudless; there was a milder drama in the image. The black and white version of it shows the outline of the buildings with a more defined drawing by contrast. The same landscape placed in color version shows it more smoothly.

Finally, the choice of these examples shows it in a more didactic way - the way I see it - how to interpret the situations for the final use the images will have. It is not something subjective, but a conscious choice.











TOGETHER OR **SEPARATE**

TOGETHER OR SEPARATE



Thomas Leuthard

Thomas@Leuthard.Photography

Per definition street photography is an ego shooting thing. It's you and your camera against one "victim" on the street which you shoot in a candid way. Street photography also has a broad social aspect. Especially then, when you participate or organise a photo walk. In a photo walk, a group of photographers meet somewhere and takes photos together. In street photography, this is a bit of a contradiction.

On one hand, you normally shoot alone and also the best photos you will take when you are focussed. On the other hand, walking down the streets alone all the times are boring and depressing, especially when you perform this genre of photography for several years. Another issue is why you will have the same photos, when you shoot in groups. So why would you want to play this?

In the days of the Internet, we had possibilities we didn't have years ago. We can organise a bunch of people with only a few clicks and you can meet like-minded people without getting out. This leads to a growing community of street photographers who don't know each other in real life, but is highly bounded through their passion. We share photos, experiences, tips and stories. We keep in touch through social media, but we keep shooting on our own.

Street photographers are lonely soldiers hunting for everyday moments in the anonymous cities of this world. They do not have to talk to people to live their passion. They can produce hundreds of emotional photographs by not saying one single word to anyone. This is a kind of special situation, but also a very depressing way of existence. We should change this.

Photo walks are not meant to be events where you make good photos. This is the primary thing you have to know. Walk alone for photos, walk together for fun. When I shoot alone, I could stay for one hour in one spot waiting for that moment which completes a frame to create a masterpiece. When I walk in a group, I cannot even stand still for more than one minute not feeling guilty of holding up the group.

Photo walks work best when everybody is from the same genre and also knows that you'd better walk without a camera. We could actually just go for a drink in this group as the more we are the less photos we can really take. I have been in walks when I really felt wasting my time. Because sometimes you don't speak the same language, you don't like the same photography or you don't have to share something with others. This is the downside of this kind of events.

Nonetheless, I have met very interesting people, especially when the group is small. If you are not more than 4 people in total, you can still shoot, have the overview of not losing someone and still be able to talk to everyone in the group. In the end, it's a mix-up of time spent alone and in a group. This all depends why you took up photography, because you want to produce or you want to have fun with others. It's difficult to get both in street photography.

“IN THE INTERNET AGE, WE HAVE POSSIBILITIES THAT WE HAD YEARS AGO. WE CAN ORGANIZE A GROUP OF PEOPLE WITH A FEW CLICKS ...”



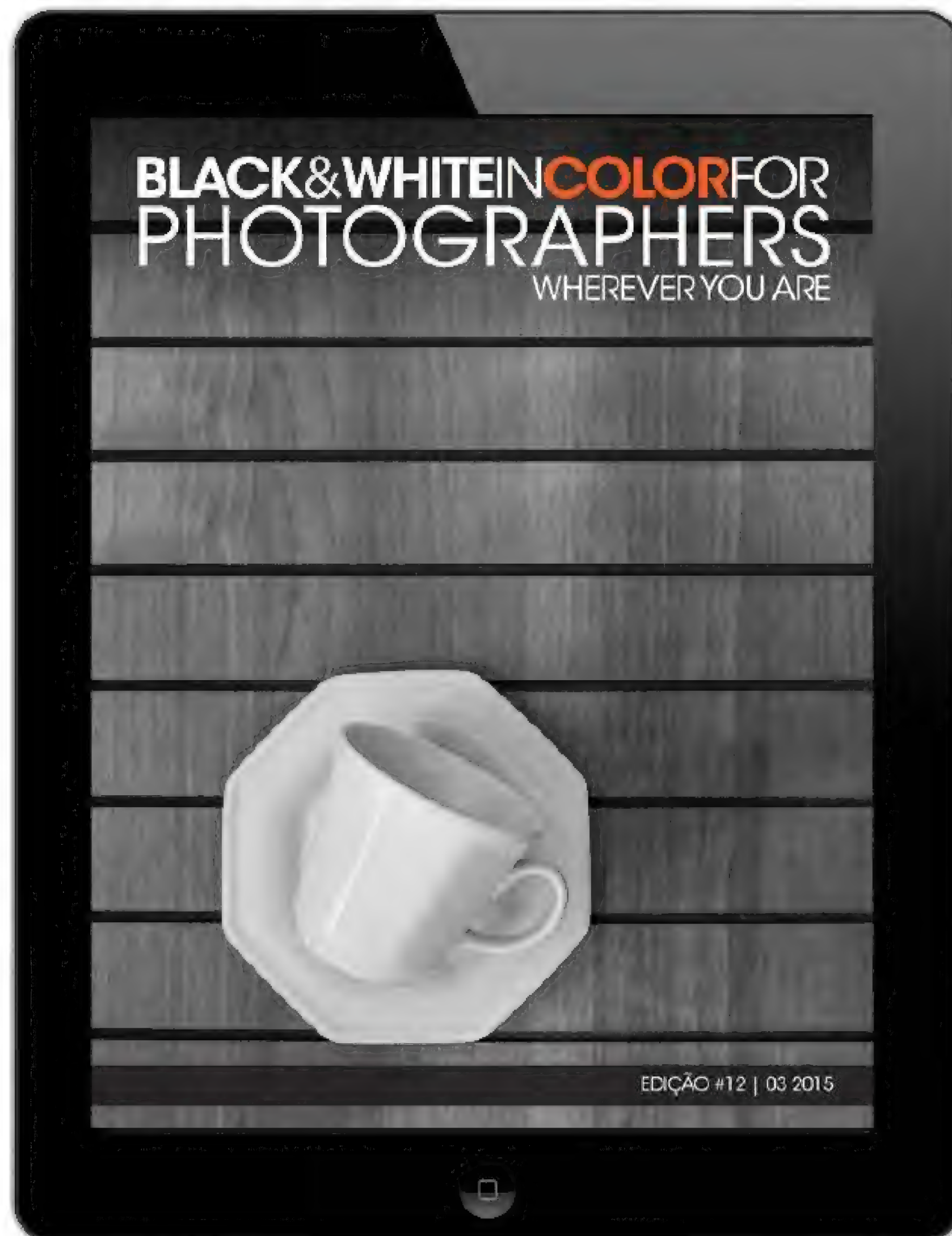




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ALPHABETSOUP



Luiz Ferreira

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In the first article of this series I presented, in general, what elements and procedures should be considered, since the digital capture of an image to its printing. In this second text I will start to present some definitions and conventions that we will use in later articles. I will not go deeply on all items so that the text does not become a scientific paper, but I am available to indicate more detailed references, if there is interest.

The idea is that, when reading a sentence like “when editing a jpg file of 3000 pixels maximum dimension and print at 300 dpis”, it has some sense and not sound Greek to you, dear reader.

One of the first questions I often hear from a client who wants to print an image is: “What is the file format should I send?”. So we start with the most common types for digital files:

Raw – is a generic name of the files generated directly by digital machines, and contains the information captured by the sensor in its most complete form, according to the algorithms of each manufacturer. Unlike the “JPEG” file, its length may vary from equipment to equipment and can be * CR2 (Canon) * .NEF (Nikon), * .RAF (Fuji). In addition to the extension itself, the internal format of each file does not follow a pattern, so it can only be viewed through a specific software such as Adobe Lightroom or Adobe Camera Raw. For a print stream, this should only be the starting file since it can not be edited directly and any potential editions and fixes must be represented in an intermediate file, of a kind which we will mention below.

Jpg or Jpeg – is an abbreviation of “Joint Photographic Experts Group” and refers to a type of digital file where the image information is compressed according to a variable rate and where this compression is destructive, i.e., every edition of a the JPEG file type, loses information in relation to its previous state. Most digital equipment can generate files of this type - and they are practical because they have an appropriate size for storage and transmission via the web. For a print stream, if really necessary, this format should only be used at the end, when sending the image to the printer.

Tiff – is an abbreviation for “Tagged Image File Format” and is the most common file for sending images to be printed. Its compression has no losses; most original image information is included and has a color depth compatible with the available in the RAW files generated by machines. Despite being a good format for sending, the flow used must be appropriate, because it’s no use shooting in JPG, make all the editions in this format and then convert the image to TIFF (or DNG). The information lost during the editing, using JPG, most are not recovered.

DNG – or “Digital Negative” is a file format created by Adobe, quite convenient as a substitute for Tiff because besides saving the Raw information, it can be created after editions and manipulations of Lightroom or Photoshop, simplifying the process of final print. Besides these features, there are additional items, specific to each format, such as depth and color spaces, white balance, EXIF information etc., which will be commented on specific topics in the next articles. In addition to the file formats themselves, we will use some mathematical quantities associated with files, these are:

Pixels – - It consists of a set of three sub-pixels or dots (red, green and blue). Pixels are used for cameras (and their sensors) and monitors. For printers, the concept of pixel doesn’t apply as each drop (or dot) is not an ink set of three juxtaposed colors.

PPI – I sets the pixels per inch density. Unlike DPIs, this density applies to sensors and monitors.

DPI – It sets the dots density by inches, used for printers. For monitors we use pixel according to the definition above. Although they are different concepts, we can speak of “equivalence” between pixels (the image) and dots (in print) as the minimum practical unit of measurement is equivalent between the two of them, that is if we print an image of 3000 pixels (in a certain direction) without interpolation, it will generate an impression with 3000 dots in the same direction.



A very important concept for printing, and should be well established for the photographer, is that the image has Pixels and the DPIs and PPIs are defined by means where this is being displayed or printed. So PPI and DPI are not properties of the image.

It's very common to read the sentence "send the image at 300 DPI." It makes no sense, because an image of 3000x4000 pixels recorded at 300 DPI or 2 DPI is the same image!!! In the next article I will return to this point with more details.

Proportion - A final and important point, and that causes a lot of doubts. It's the ratio of the image dimensions. It's the numerical ratio between the sides of the sensor pixels (width and height) and therefore defines the relationship between the dimensions of the possible print images.

Generally speaking, digital images, as they are captured by the sensors, have the ratio of 3x4 or 2x3. In the first case it fits for compact machines, mobile phones images and the micro line 4/3. The other usually generate native files in the second proportion. Thus, if there is no cut on the images, for a 2x3 sensor we'll be able to make blowups in 20x30cm, 40x60cm and so on; for the 3x4 would 22,5x30cm and 45x60cm etc.

A highly hype proportion, but it does not reflect the proportions of the majority of the sensors, is used on Instagram: 1x1. In this case there is always a section of the original image and the blowups in this ratio would be 30x30cm, 40x40cm etc.

Well, for now that's all. I promise that this will be the first and also the last article of this series. Next I will use these settings to try to answer "what is the biggest impression can I do with my image...".

Bye!

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DNG
Tiff
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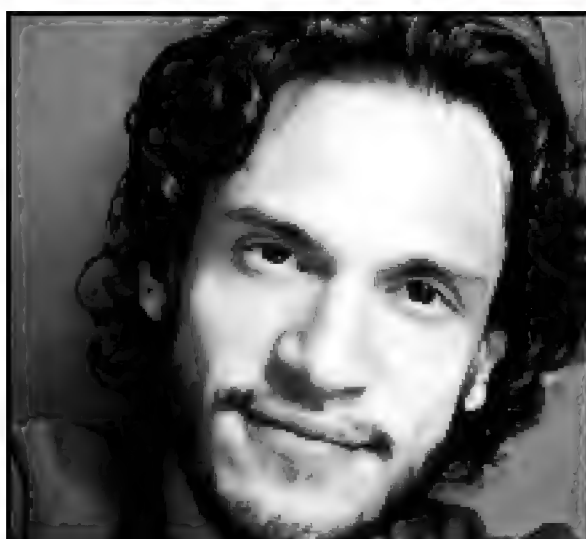
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NATION**COLLECTIVIZED**

NATION COLLECTIVIZED



Tiago Henrique

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The history of photographers associations in the struggle for a common cause is not new; it dates back to the second half of the nineteenth century with the movements of photo clubs that arose as a reaction to the predominant photographic mass production, Kodak slogan fans: "you press the button, Kodak does the rest". At the beginning it had a strong alignment with the pictorial current, which was an international phenomenon. In the first half of the twentieth century, we see the emergence of pioneering Agency Magnum. In 1947, Capa, David "Chim" Bresson, Rodger and William Vandivert created Magnum, the first cooperative category. In the struggle for space to produce and sell their own pictures, they sought recognition of the photographer as an author; the name should be credited in publications.

In Brazil, especially after the beginning of the return of democracy, between the 70s and 80s, there was a fertile movement creating agencies, especially the F4, created in São Paulo by Juca Martins, Nair Benedicto and Ricardo Malta, which soon begin its activities also in Rio de Janeiro, at the initiative of Ricardo Azoury.

In the first decades of the 21st century, it begins to appear what was called "Photographic Collective". Eduardo Queiroga, who developed a dissertation on contemporary collective photographic for his master's thesis at UFPE, states that the term has "some problems" because "we appropriate a term existing in some circles, but not with many boundaries". This lack of "boundaries" makes us realize that there is no uniform discourse that covers everything that today can be called collective. Hence the questions appear, the confusion and the critics who say the "collective" are fads.

The most frequent question is: "wouldn't be the agencies a collective way of doing photography?". Queiroga answers himself: "We find collectivized processes such cases are restricted to the selling of the works, to the share of structure or political organization, not reaching photography production [...]. We must think the collective not as a technique, not as a result, not as a formal organization, but as a process.

We can find formalized collective as enterprises, non-governmental organizations (NGOs), or co-operatives. What matters here is the plot involving the work [...]. To speak of a photographic collective, we start from the obvious assumption that it is a group. But something important at the first point is the fact that this group is not necessarily made up of photographers, but instead, work with the possibility of adding other specialties, having these functions as a key role in the construction of photographic work".

That's where the Collective Nation, made up for photographers from around the country for the purpose of registering the idiosyncrasies of each region of Brazil, using as language tool, both photo and video. Combining individual and collective projects, the creative work of the group also seeks ways of dissemination, criticism and education. Its professional network is able to associate with other areas and creating debates with researchers, curators, critics and also with the non-expert public. Although each one of its members has developed a particular way of seeing and doing photography, working in groups enables them to exchange ideas and a collective reflection on their personal work and on the topics covered.

Besides working as an agency, providing pieces for marketing and custom make documentary records, the Collective develops narratives together, whether involving all the states they represent, in the regions where they are coming individually or launching their "foreign" looks elsewhere .

The Collective Nation is currently formed by Tiago Henrique, yours truly, from São Paulo based in Pernambuco, Renato Riani, from São Paulo, Giovanna Consentini, from Pará based in São Paulo, José Bezerra and Rodrigo Sena from Rio Grande do Norte, Leonardo Savaris from Rio Grande do Sul, Raphael Alves and Robert Coelho from Manaus, Amazonas, Lucas Jatoba, from Manaus based in Rio de Janeiro and Ike Bittencourt also in Rio.

Learn more about Collective Nation in:
www.facebook.com/ColetivoNacao

Check out some of the work on the following pages:

Raphael Alves



Leonardo Savaris





Filipe Mendes



Tiago Henrique

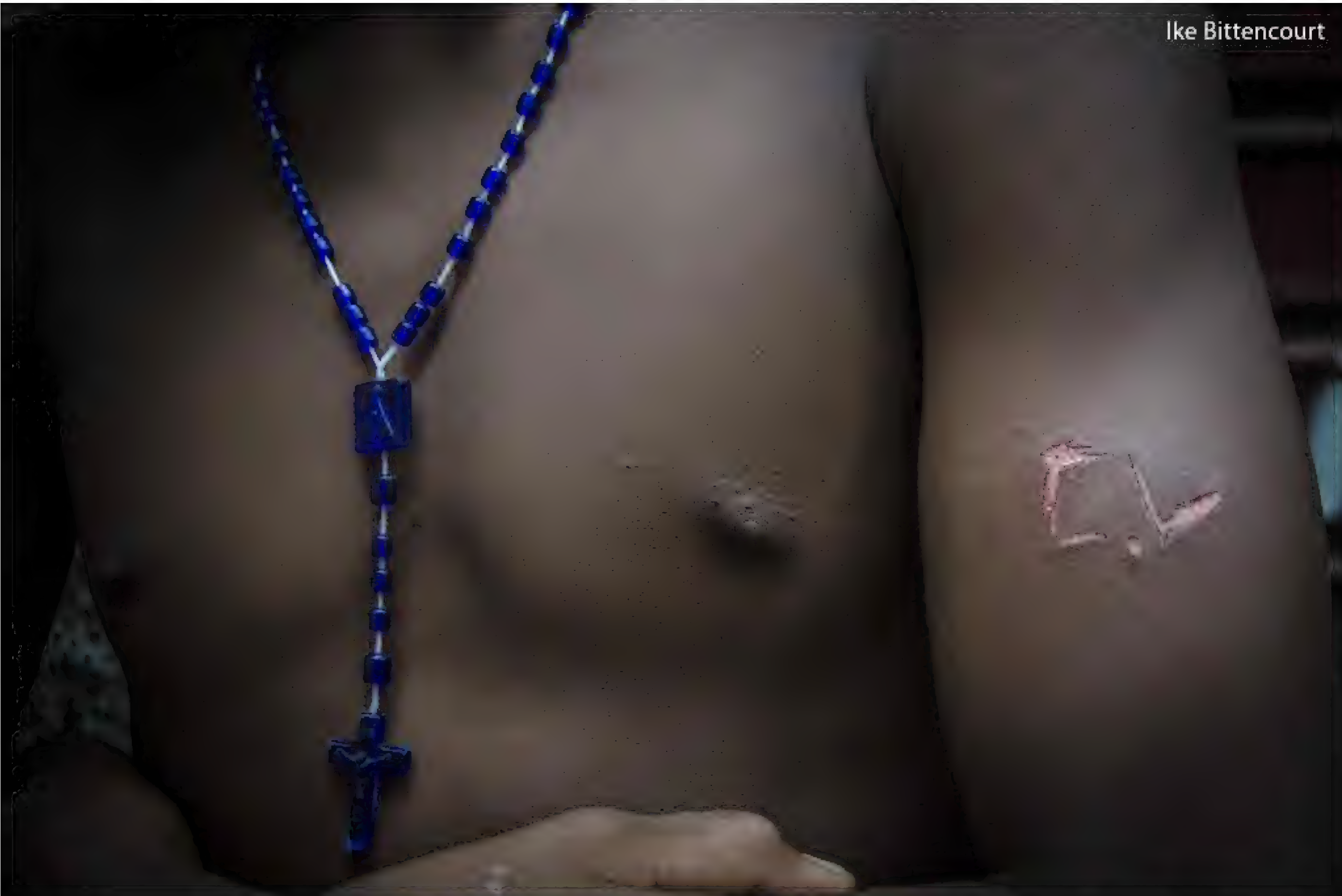
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THE BEST CAMERA IS THE
ONE THAT IS ALWAYS WITH YOU



Cadu Lemos



Ricardo Rojas

mobgraphia@gmail.com

This cliché title, said by Chase Jarvis, first photographer to publish a book with only cell phone pictures, fits like a glove for the situation that photojournalism lives today.

This year, the World Press Photo Awards held an award for a photographer who produced some photos. That's right. You read correctly. Not photojournalism nor documentary photography, the guy made an essay. Understand more here in perfect description of Ignacio Aronovitch:

"The World Press Photo 2015 in the category 'Contemporary Issues Stories', to Giovanni Troilo with the essay 'Dark Heart of Europe', was accused by the mayor of Charleroi to be a distortion of reality.

<http://www.theguardian.com/.../feb/27/world-press-award-photos>

The author of the photos admits that he produced several scenes, such as one with his cousin having sex in a car. After deliberations, the jury of the World Press decided to keep the prize for Giovanni, but after a little time, they officially took it back.

<http://www.worldpressphoto.org/.../world-press-photo-investig...>
<https://nppa.org/node/70388>

This would set a precedent if "situations that did not happen but could have happened" were produced to illustrate a photojournalistic essay become acceptable in view of World Press jury.

Could we wear some extras as cops and simulate a police abuse in a favela to compete for the 2016 award if the subtitle was clear that it's a simulation? Of course not.

The challenge is to seek the quality of images taken at the time of action, noting that it may be the only opportunity for the memorable very act. The opportunity is to realize that all the time we have a wonderful tool in the hands, to freeze and record important moments around us. This means the real documentary photography, authentic in all its nuances. Raw as the truth should be.

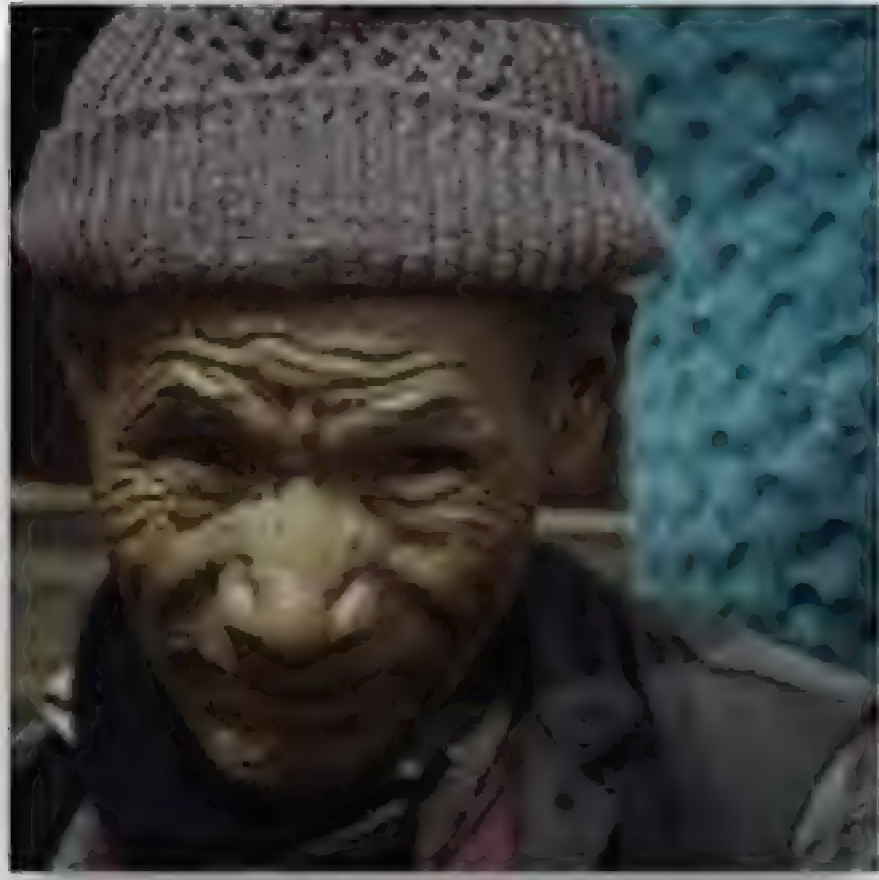
This year, the 2nd Brazilian mObgraphia Award will include a category dedicated to photojournalism. The image taken in a cell at the time it happened. No editing, no frills. The naked truth.

Stay tuned, the second Festival and Brazilian mObgraphia Award will happen in May in the "maio Fotografia" in MIS, from April 21th to June 15th. More details on our channels:

www.mobgraphia.com,
[@mobgraphia](http://www.facebook.com/mobgraphia).

See you next time!









Michael Christopher Brown





Ben Lowy Ferguson



Sandy Walsh

LATTEART

ART IN SERVE COFFEE



Marcello Barbusci

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Coffee Latte Art or Coffee Art are terms applied to figures made by a barista on the surface of beverages made out an espresso coffee base. This art is usually done through a Pitcher (a stainless steel pot) or an Etching (a recorder) and, sometimes, combining them.

Using the pitcher, the art is made by manipulating the flow of milk into the espresso coffee (called "free pour latte art"). With the Etching, art is produced drawing figures by using a stencil, powdered milk and foam. The most common Art Latte is done in a latte (a beverage made with milk or chocolate, and lots of foam), cappuccino, mocha coffee (also known as mochaccino), or even espresso macchiato (spotted - beverage made with coffee with a light touch of milk or milk foam).

According to some experts Latte Art was popularized in 1980 in Seattle (USA) by David Schomer, who perfected the art in 1986 with the development of micro-foam (foam velvet or texturing milk) by Jack Kelly.

With the increase of espresso beverages, the art of drawing in coffee is also growing.

The Latte Art is considered by many coffee drinkers, the final touch, the coronation of a very good beverage made out espresso coffee. Because of its visual impact and the growing importance of Latte Art in cafes around the world, there is a concern of never let the flavor be in second place.

In competitions and baristas meetings, practitioners of Latte Art are always encouraged to prioritize attention to the quality of the espresso coffee and the milk, before they think of how visual art will be made. These requirements make the barista of Latte Art a desired professional in a market that is growing in Brazil.

Within a little more than a decade, the profession of barista (an old Italian occupation) in Brazil has been growing due to the appearance of new coffee shops, and events like weddings and parties which have the art of serving coffee.

Expert in brewing and having a deep knowledge of the grain, from the planting process until the final result, which is the cup of coffee, the barista, a professional who also has a fundamental role in the dissemination of the product to the final consumer, has been outstanding every day.

Few years ago, the barista would only work in Rio/São Paulo. Today, the profession is also consolidating in Fortaleza, Cuiaba, Brasilia and Recife which, of course, shows the growth of the Latte Art specialized coffee shops market across the country.

We've visited some coffee shops with distinctive style to check how their products are brought to their consumers, a demanding public not only for the flavor, but as in the presented visual. Many of these consumers are aware of the blend used or how the coffee is brewed, but all of them have good palate for what they will taste and the beauty of the product will help a lot in this tasting.

And bringing it to our context, photography as art, we found in Taiwan/ China, Let's Café, a company that created a machine that "prints" photos taken by its customers directly in the foam of their espressos. That's right, photos printed on the product that you consume daily.

Its operation is simple: the customer enters the store, take a self-portrait or send a photo from his smartphone gallery to the machine. The equipment transforms the digital image. After completing the beverage processing, it prints the photo on the coffee using coffee or cocoa powder. The result is impressive by the fidelity to the original.

The Let's Coffee machines, operating in several convenience stores in Taiwan, allow the customer to add a short text message on the photo. In this case the barista is the machine, nonetheless that is also an art form, as there is someone to regulate the intensity of the print nozzles.

In summary, both in Latte Art as in photography, we having the best equipment will not make the best coffee or the best shot, but the knowledge and experience of who is behind the equipment - and that includes the intensity that you put the heart to perform art.



LITTLE ROCK COFFEE
Barista: Mônica Ferreira



CAFEZAL
Barista: Raquel Castro



LITTLE ROCK COFFEE



IL BARISTA
Barista: João Francisco

“LATTE ART FOR ME IS THE
COMPLETION - GRAN FINALE - A
PERFECT CAPPUCCINO.”

Gelma Franco | Creator of the Il Barista



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PHOTOGRAPHY - PERSUASION - **TRUTH**

PHOTOGRAPHY, PERSUASION, TRUTH



Regina Azevedo

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For academic reasons, I have long been interested for the intricate ins and outs of the human mind and its functioning. I researched the most diverse texts, from self-help to the most complex theses, running into with the works of Steven Pinker, a psychologist and linguist at Harvard University. One of his classics in particular caught my attention; a book of 672 pages, weighing over two pounds, entitled "How the mind works?". Soon in the preface, on the first pages, he says that the title requires, at least, a humble note, declaring that we do not know yet how the mind works.

To paraphrase the author, I must say that the relationship among photography, persuasion and truth also is translated into an unanswered question and I assume, promptly, mea culpa. Why, then, I put myself in danger to talk about an issue so dense, though seemingly simple if, since the world's begun, one hears a saying that "a picture is worth a thousand words"? Simply because it's known that every click captures a reality that the photographer insists on calling "his", as if there would find the facts, the characters, the scenery, the emotions; the true apprehension of a moment lived. Since there is no message without ideology and all communication aims at persuasion, we are, photographers, builders of our personal realities, which we want broadcast by sharing our clicks in order to disseminate our truths.

In the same preface, Pinker cites Noam Chomsky, a singular linguist, which stated that our ignorance is divided between problems and mysteries. Facing the problems we have insights, a vague notion of what we want and we try to accumulate knowledge to solve them. As for the mysteries, we are amazed and perplexed to see them, even without being able to articulate any explanation.

I think photography is, at once, problem and mystery; delightful challenge for all who practice it. It is a problem when we want to translate it by using techniques and equipment, which require us more knowledge and intellectual and material investment for that realization. It is mystery when, solving the problem, despite of the composition, the object, the perfect equipment and light, the result still surprises us, revealing the details, the fragment, the particular. And although that much control, access to the contents from the so call conscious mind, an unconscious lapse is presented, showing a fact that you didn't even know that it was there...

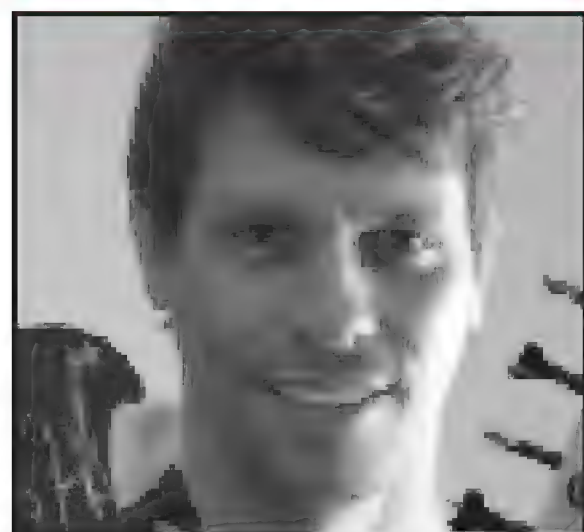
Photography, like any language, creates and recreates reality. In times of voracious technology, capable of inventing new worlds, the issue of virtual-possible becomes the current photography real-mix. "Writing of light", with script-production-design-art, all-the-same-time now. It's from this range of resources that we use to show to the world what we saw - and what we did with what we saw.

But, that's a topic for another chat, now is time for the strategic pause for coffee, which every photographer should reserve for this simple and rare pleasure.

At the deadline of this edition, it comes to me the idea that perhaps the best title for this series should be "It's all lies". However, inspired by Pinker, I go boldly forth, fascinated by the mystery of photography, persuasion and truth.

See you!

LUTHIERY AN EVER-RENEWING ART



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Luthiery is an art that was born when someone built the first stringed musical instrument (guitar, guitars, basses, violins, lutes etc.). The term "luthier", given to the professional who builds and makes repairs in these instruments, appeared in France, by the fifteenth century. Around here we produce, besides the instruments mentioned above, cavaquinhos, banjos and mandolins, because we have a demand of musicians that play Brazilian styles.

I am one of those artisans. Luthier for ten years now, I started with minor repairs and adjustments on my own instrument (I'm also a musician) and from there to serve friends was quick step. Friends indicated other friends and today I have a guitar repair shop in the neighborhood of Aclimação, with enough room to build my own line of electric basses, my specialty.

People indicate me to one another because they like the service and the atmosphere of my workshop, where there's always fresh coffee to be offered... and the instruments also have a little to do with it, I think.

The quality of the parts is a constant concern and I use only imported ones, due to the lack of similar produced in Brazil. The few things we have here have a very bad standard, unfortunately. I say this because I rather not have to depend on the delay of mail orders and not pay the high importation fees. But what you gonna do...

Besides the orders, I've started a new line of basses and I only use reclaimed wood in the manufacture of their bodies. It's a way of preserving nature and prove that you can always innovate. It's amazing the beauty of the woods we find on old roofs, doors and floors!

I keep researching new materials, from wood to electrical parts, to be able to always know what to say to my clients, who come up with more and more crazy ideas. I've had customers who wanted to make the guitar scale (where you touch the strings to make the chords) out of a mirror and I had to dissuade that buddy explaining that it would break sooner or later, as the wooden neck never stops moving.

New orders come up every day and more and more the luthier is taking the place of the musician in my life, but I can't complain... is another thing I love to do.

Singing and playing for some audience is great, but being able to build something that more musicians will use to express their feelings is inexplicable!

Visit my facebook <http://migre.me/oZrDk>

Hugs!



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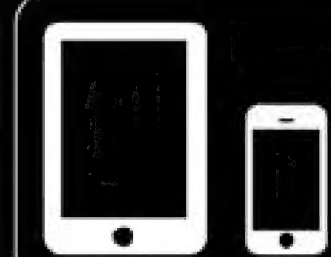
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